

CHOOSE YOUR OWN ADVENTURE® 164

# FRIGHT NIGHT

BY EDWARD PACKARD



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**YOU'RE THE STAR! 17 TERRIFYING ENDINGS!**

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## **IS THE PRICE OF ADMISSION WORTH YOUR LIFE?**

You are at the grand opening of the latest Daredevil Park—it's the most frightening amusement park in the country. You can't wait to experience its incredible attractions. The TV commercials guarantee the rides will scare you to death. And they mean it. When the roller coaster you're riding on derails, you've got to make a life-or-death decision!

*If you dare to climb down the tracks, turn to page 96. If you sit tight and hope the car you're in doesn't fall, turn to page 22. Don't move too fast! Your choice will let you experience more chills and thrills...or will seal your fate forever.*

What happens next in the story? It all depends on the choices *you* make. How does the story end? Only *you* can find out! And the best part is that you can keep reading and rereading until you've had not one but *many* horrifying heart-stopping experiences!

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**CHOOSE YOUR OWN ADVENTURE®**

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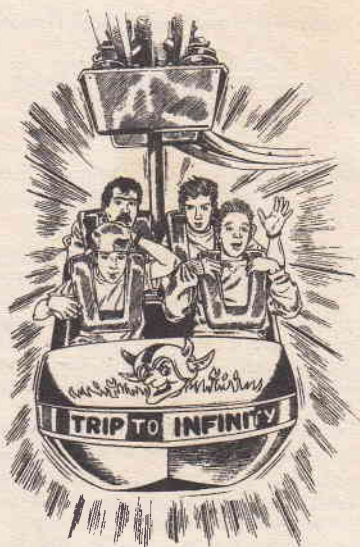
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BY EDWARD PACKARD



ILLUSTRATED BY FRANK BOLLE



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The witches' chant is from Macbeth, act 4, scene 1,  
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# FRIGHT NIGHT





## WARNING!!!

Do not read this book straight through from beginning to end. These pages contain many horrifying adventures you may have while spending an evening at Daredevil Park—the most frightening amusement park ever.

From time to time as you read along, you'll have a chance to make a choice. But beware! The choices you make will determine how terrifying your stay at Daredevil Park will become. After you make your decision, follow the instructions to find out what happens to you next—if you dare.

To make it out of Daredevil Park alive, you'll have to survive one heart-pounding ride after another, deal with a psycho in a clown costume, and stand your ground against a group of heartless gangsters. Your courage and quick thinking will determine if you survive Fright Night . . . or not.

Good luck!



"It's Walt Sutherland," your mom calls.

You mark your place in the book you're reading and head for the phone. Walt's a friend of yours from school. Knowing him, he probably wants help on some homework problem.

"Hey Walt, what's up?"

"Hi. You got any plans for next Saturday?"

"I don't know. Maybe go to the movies."

"How would you like to do something really cool, like go to Daredevil Park?" he asks. "It's their grand opening. They're having a Fright Night special. Half-price admission gets you into everything!"

There are several Daredevil Parks around the country. This is the newest one, about forty miles away, and you've heard it's really awesome. Virtual-reality, high-tech stuff that makes ordinary rides seem about as scary as vanilla ice cream. "That would be great!" you say. "But how would we get there?"

"My uncle Jay said he'd take me and my cousin Kyra. And you could come along."

"Count me in, if I can talk my parents into it. I'll let you know tomorrow."

You find your mom and dad looking at some travel brochures they have spread out on the dining room table. When you tell them about going to the opening of the new Daredevil Park, and how you'd get there, your dad's eyebrows go up.

Turn to page 2.



"How old is Walt's uncle?" he asks.

"He's old, Dad. He's an uncle."

"Well it's nice of him to offer," your mom says. "But Daredevil Parks don't have a good reputation. One in Texas had to close down because twelve people got frostbite on their 'Journey to the North Pole' ride."

"And the one on Long Island was closed after a submarine on the submarine ride sprang a leak," says your dad.

"A man almost drowned," your mom adds.

"But they've put in all kinds of safety features since then," you say. "The new Daredevil Parks are safer than ever."

"That's not saying much," your dad says. "And I've heard their ad for this one. 'Come to 'Fright Night' at Daredevil Park. Nothing in your experience—nothing you've ever heard of—will prepare you for the terror!'"

"They even have a warning not to try it if you have high blood pressure," your mom says.

"Oh, they always give out warnings like that," you say. "So they won't get sued if something happens."

"That's what I'm afraid of," your dad says. "That something will happen."

"Dad, come on. They have inspectors to make sure it's safe." Your parents exchange glances. You know they don't want to let you down.

"All right," your dad says. "You can go if you're careful. And if your mother agrees."

*Go on to the next page.*

"I'll agree," says your mom, "if you'll promise to be careful, and if Walt's uncle promises to get you home before ten P.M."

Your parents won't budge from the ten o'clock deadline. But you call Walt, and he checks with his uncle Jay, who says that's okay with him. He'll just plan to get you all to the park earlier.

The next week seems to take forever. Right up until the last day, it isn't certain whether the park will open—the rumor going around is that the rides are too dangerous. But suddenly here you are with Walt, his uncle Jay, and Walt's little cousin Kyra, walking through the turnstile at five P.M. The sun hasn't quite set yet, but as far as you're concerned, Fright Night has already begun!

You've brought some money along, but Uncle Jay says no problem. He's willing to pay for everyone! You were right about his being old. He's Walt's dad's big brother and works in a bank. He's overweight and has a ruddy complexion. You wonder if he's one of those people with high blood pressure the park's ads warn about.

Just inside the gate you stop to read a small black sign with white letters.

SOMEWHERE IN DAREDEVIL PARK IS A  
ONE-AND-A-HALF-POUND SOLID GOLD KEY.  
IF YOU CAN FIND IT BEFORE FRIGHT NIGHT  
IS OVER, IT'S YOURS TO KEEP!

*Turn to page 4.*

"I wonder what the key opens," Walt says.

"I don't know," you say. "Sounds awfully heavy for a key."

A man nearby who has overheard you says, "It may not open anything, but a pound and a half of pure gold would be worth about nine thousand dollars."

"That's just what I figured!" Uncle Jay chimes in.

"Cool!" cries Walt. "Let's find that key!"

At that moment you're startled by a clown fight. One clown, sporting an oversized, puffy red nose, is hitting some others with a stick. The others run off yelping and yipping like frightened dogs. The red-nosed clown chases them a few steps and then suddenly veers in your direction. Kyra ducks behind Uncle Jay for protection. The clown comes straight at you. He doesn't hit you, but he gives you the meanest look you ever saw. Then he disappears into the crowd.

"That clown was scary!" says Kyra, coming out from behind her dad.

"It must be part of their act—trying to scare people who come into the park," you say.

"Well, it worked," says Uncle Jay. "I didn't like it one bit!"



Walt leads the way down the uneven stone steps into the depths under the main courtyard. You count eighteen steps. Ahead of you is a tunnel, dimly lit by little lights on the ceiling. The stone walls look thick, but you can hear horrible sounds beyond them—people wailing as if undergoing some terrible suffering.

"More recordings," Walt says.

"That's what you hope," you say. In any other amusement park, you'd feel sure he was right. But not at Daredevil Park.

Ahead of you, a guy and his girlfriend are laughing nervously. They're standing in front of a sign that says DO NOT ENTER THE CHAMBER OF THE MINOTAUR.

Walt pops a stick of gum into his mouth. "How do we know what chamber it is?" he asks.

"I guess there'll be another sign or something," you say. The two of you continue on.

"There's a fork ahead," Walt says. "Let's go right. That's the way to get out of a maze. Always go right."

"I'm not sure about that," you say. "Besides, we're not trying to get out. We're trying to find the golden key."

"Okay, we'll go left," he says amiably. You follow him, and the two of you move along, sometimes turning left, sometimes right. Soon you lose all sense of where you are.

"I don't think coming into this maze was a good idea," you say.

Walt snaps his gum. "What do you mean?"

You hit the water with almost no splash and an extremely painful thud. You've landed, not in a pond, but in a few inches of muddy water covering a concrete slab!

You try to get up, but you can't. Your leg is throbbing. It hurts to move it. You're sure it's broken!

You lie helplessly on your back, your face just barely out of the water, and yell for help.

"You'll be all right! Help is on the way!" people call down from the coaster. You wave feebly up at them. They have troubles of their own. The coaster could fall at any moment. And suddenly you realize that if it does, it could land right on you!

You close your eyes and try to rest, but your leg is in agony. What's more, you're getting chilled lying in the water. Never have you felt such misery. All you can do is let out a long, low moan.

You're half dead and have lost track of time when paramedics finally load you onto a stretcher, carry you to an ambulance, and rush you to the hospital. It's an hour more before the others on the roller coaster are rescued.

You spend the next couple of days in intensive care—it takes that long before the doctors can assure your family that you're going to survive. But later, everyone congratulates you. They say you were lucky to get out of Fright Night alive.



A young man and woman have just entered the chamber where you're floating. They stand there, trying to decide where to go next.

"Watch this," Walt says. He swoops near them, spinning a foggy trail behind him. The woman shrieks, and they both jump back in alarm.

"Let's get out of here!" the man cries. They run back the way they came.

The people in the room apparently can't see you and Walt, but you can tell by their reactions that they sense something. They look as if they want to get out of there. And that's what they do, paying no attention to which way they're going. In a moment the room is deserted.

"Some of them will be back," Walt says confidently. "Lots of these passageways are just dead ends. That's what's so scary. Those people will have to return to face what they fear the most!"

He sounds so gleeful, it makes you think more about what kind of person he was when he was alive.

"And of course other ghosts are out there, scaring them every which way," he adds. "Come on! Let's float out of here and drift back toward town. We've got millions of places to haunt. And nothing can ever happen to us!"



"No!" you practically scream. "I'm not going along with this!"

"Oh yes you are!" the fat man says. He lunges at you, but you twist out of his grasp and run out the door and down the hall. The clown takes off after you.

There's a door at the end of the hall that might be an exit. You open it and find that it leads to a stairway. You race down the stairs. There's a door at the bottom. You turn the knob and push. It's locked!

The clown is coming after you. He stops halfway down the stairs and glares at you, a sadistic smile forming on his painted face. "You're going nowhere, kid," he says. "You're going to walk back up these steps and do everything I say."

You look around for another exit. There isn't any, but there's a coiled fire hose hung on the wall.

"All right," the clown says. "If you won't come to me, then I'll come to you." He starts toward you. You grab the hose, turn the handle, and point the nozzle at the clown. Water comes out so violently it jerks the hose out of your hands.

The clown lunges at you. You twist out of his reach, grab the nozzle, and point it at him again. This time you get a better grip. The high-pressure stream of water throws him back against the wall.

"Get out! Get out!" the man yells. "The Minotaur's coming!" They race on.

Suddenly the wall ahead of you is moving! You watch in amazement as a section of it swings out, opening up a new tunnel but closing off the one you just came through!

This is wild, but what can you do? You race down the tunnel, round a curve, and crash into a teenager coming the other way, bruising your cheekbone.

"Sorry," he says.

"What's up ahead?" you ask.

"Nothing but more tunnels." He rushes on.

Discouraged, you start back. A moment later you round a bend and enter a large room in which at least a dozen people are running about in confusion. One woman is cowering in a corner, too frightened to move.

"Are you okay?" you ask her.

"How can I be okay?" she replies angrily, as if somehow you were to blame. "The Minotaur is loose! I don't know which way to run. No one does."

"Maybe it's just a special effect," you say.

"No!" she cries. "You don't understand. It almost knocked me down. It's gotten out of control!"



"Ahhh!" you scream, clenching your fists. Seconds later there's a loud *thunk*, and you're flattened against your space lounge, feeling like a limp, wrung-out sponge.

A ride attendant enters the capsule. "Welcome back to Earth," she says cheerily. She gives everyone a big smile. You don't smile back. Your head is swimming. You try to undo your straps, but your hands are too weak and shaky.

Walt, moaning, fumbles with his straps. You manage to unbuckle yours first, and you help free him.

"That fake emergency must have been part of the ride," Walt says, managing a smile.

"Definitely," you say. "They like to make people suffer." The two of you stagger out of the capsule along with several other passengers, equally unsteady, their faces gray and haggard. Hardly anyone is talking. Looking back, you see several people still lying in their space lounges, unable to get up. *More work for the paramedics, you think.*

You and Walt try to get steady on your feet.

"That was quite a ride," he says. "But definitely O.T.O." His cheeks are slowly regaining their color.

"One time only. That's for sure," you say. "But we can't quit now. What do you want to try next?"

---

*If you suggest the Horror Castle,  
turn to page 44.*

*If you want to try the Trip to Infinity,  
turn to page 71.*



The crowd parts to let through an ambulance. It speeds down the fire lane, jumps the curb, and parks on the grass near the Rocket to the Moon. Paramedics hop out. They enter the tower and return a few minutes later carrying a gray-haired man on a stretcher. To your horror, one of the paramedics pulls a sheet all the way over him. He's dead!

Suddenly it hits you how unsafe this park is. How terrible it is that the safety inspector is getting paid off. And that you have just been paid off!

Some policemen are standing near the ambulance. Maybe you should go over and tell them what you know. But the fat man's warning sticks in your mind. You're sure the clown is watching you. And you don't like thinking about what he might do to you or your family if you were to break the deal.

---

*If you decide to keep quiet about what has happened, turn to page 93.*

*If you decide to tell the cops about it, turn to page 62.*

You go through the door on the left. It shuts behind you, and you find that you have entered a passageway lined with mirrors. Everywhere you look, you see images of yourself. The passageway branches, and each of the branches is lined by more mirrors. You follow one branch and immediately walk into a mirror. You turn a corner and see yourself again.

You turn back and take another branch. This time you don't see yourself, you see the clown with the puffy red nose! He laughs a high, raspy laugh. You jump away and crash into a mirror. The clown comes at you. You try to get away, but everywhere you turn, there he is. You dodge left and crash into yourself. You dodge right and crash into him! You smell his foul breath. You hear his cruel laugh.

"I have you!" he cries.

You jump back and hit a mirror. You twist to one side, turn down another branch, and see yourself again straight ahead.

You look back. The clown is blocking the way. Yet ahead of you is only yourself in a mirror.

Except it's not an ordinary mirror. It's a mirror with a door handle—a mirrored door!

You turn the handle. It opens. You burst outside, not even caring about the golden key—you're so happy to be free!

**The End**



"Okay, show me how to be a ghost," you say. You float through the air after him, but your heart is heavy—or rather, it would be heavy if you had a heart. You feel as if your ghostly form will sink to the ground and mingle with dust until it completely disappears.

Walt introduces you to several other ghosts, some of whom became ghosts only a few days or weeks ago. One large, gloomy ghost hasn't been alive for hundreds of years, yet he acts as if he just died. Nothing about him looks old. That's one thing the ghosts are very proud of—they never get old. And they can't die, because they're already dead.

Some of them are more than just proud of this. They are really smug. You're afraid Walt is going to turn out like that.

There are other ghosts who don't look so happy. You have a feeling they yearn for the days when they were still alive. You wonder if that's how you'll be.

Your thoughts are interrupted as Walt waves a vaporous hand, beckoning you to follow. He leads you down into a maze of passageways and chambers. People are passing through them trying to find their way out.

Most of the people seem very confused. Some are gathered in groups, arguing about which way to go next. Others just cringe in the corners, as if they can't even think straight. Daredevil Park attendants are running around, warning people that the Minotaur has gotten loose but not showing anyone how to escape.

---

Turn to page 9.

Her words are drowned out by the shrieks of people running from around the next corner. They race past you. Suddenly you see why. A huge bull with a human head and great curved horns is lumbering after them. The crowd turns down a side tunnel. You duck into an alcove to get out of the way.

The Minotaur stops, as if trying to figure out where its prey went. You stare at it, fascinated. You can see that it isn't real—it's a clever construction of plastic, steel, and electronic equipment. Its computer must be operated by radio control. But somehow the signal isn't getting through. Those people could have been hurt or killed if they hadn't been quick enough!

The Minotaur's head turns toward you. For the first time you notice a power switch on its chest. Then you realize that you shouldn't have taken the time to stare at it. The photosensors in the Minotaur's eyes have spotted you. It's pawing the floor with one foot. That must be part of its computer program—to imitate what a bull does before it charges! You're cornered.

The Minotaur takes a step closer. This is your last chance to make a break for it, but instead of running, you're thinking of making a lightning leap for that power switch. If you could shut it off, the Minotaur would be instantly paralyzed.

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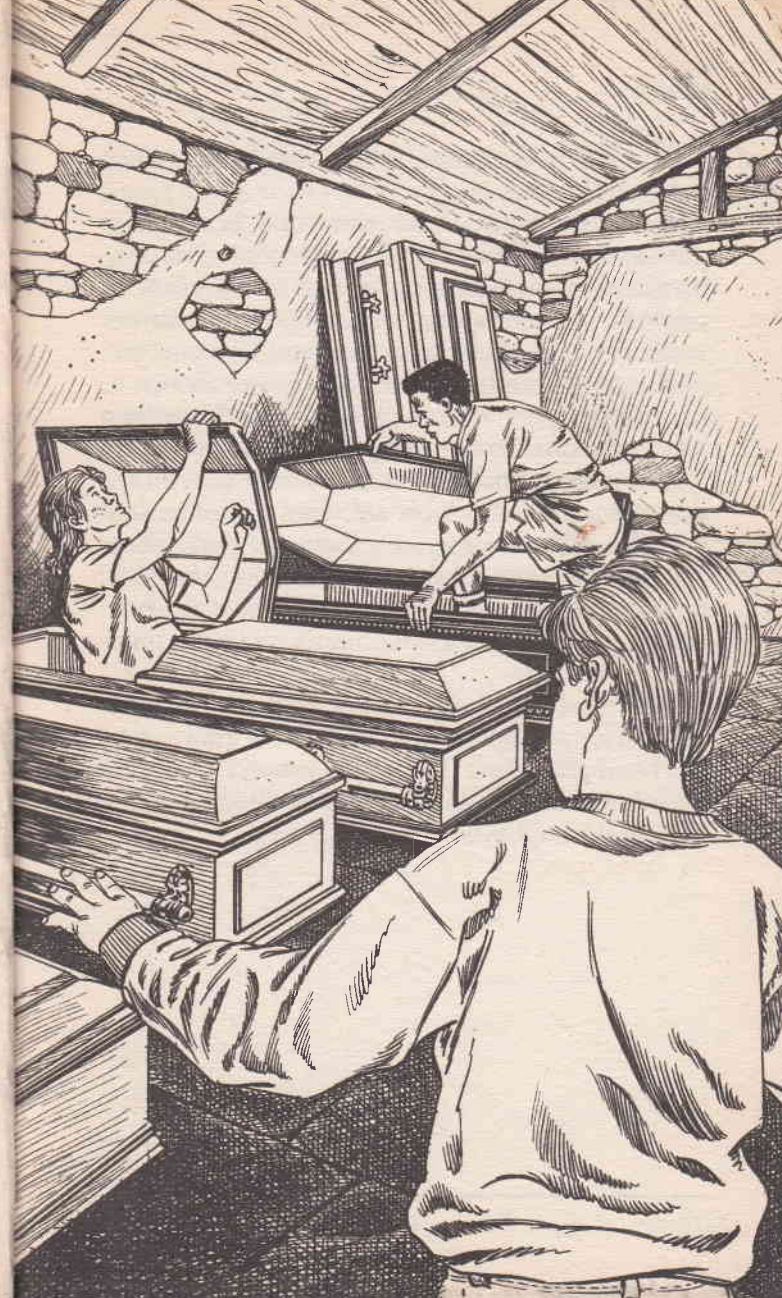
*If you try to dodge past the Minotaur,  
turn to page 70.*

*If you try to turn off its power,  
turn to page 73.*



You grope your way back into the farthest recess of the cave and find a narrow passageway. Following it, you reach a large chamber dimly lit by a sickly yellow light. At one end of the chamber are three witches, for that's what they must be with their hideous faces, their dark scarlet cloaks, and hair that could be mistaken for birds' nests. They are standing around a huge cast-iron pot set over a woodstove. A black stovepipe carries the smoke and steam up through the roof. Beyond the witches are three doors. You wonder if one of them might lead you to the golden key.

At the opposite end of the chamber two young men, who must have come in ahead of you from the bat cave, are standing near a row of six open coffins. You watch curiously as one of them goes up to the nearest coffin and the other goes to the one next to it. You expect them to look inside and then back away. Instead, they look into the coffins for a moment, and then, to your astonishment, each of them climbs into one! Instantly the lids shut on top of them!



The inside of the capsule is very impressive, designed to look like the interior of a real space shuttle. Attendants have everyone lie back in personal space lounges. They tilt back, like dentists' chairs. You're surrounded by all kinds of controls and computer screens. And there are windows facing in all directions so that you can look out, although right now there's not much to see through them but the inside of the launching tube, which is almost pitch-black.

The attendants buckle everyone in with straps that are wider and look stronger than the seat belts on airplanes and cars. Some of your fellow "astronauts" are joking and laughing, but you have a feeling they're trying to cover up how anxious they feel. One woman's teeth are chattering with fear.

The attendants take a last look to see that everyone is strapped in. "Enjoy the ride," says the head attendant. Then they leave, closing the door behind them, leaving you all tilted back and strapped in tightly.

A recorded voice announces:

Welcome aboard the Rocket to the Moon. When the space capsule takes off, it will rapidly accelerate. You will be pressed hard against your space lounge, much harder than if you were taking off in an airplane. As you approach the moon, you will immediately slow down, so you must stay completely strapped in the whole time.

Do not try to get out when you reach the moon. You will be able to see it close up through the windows. At no time must you loosen your safety straps. Now, everyone take a deep breath and prepare for count-down.



You wait anxiously, hunched over the side, your eye glued to the fractured strip of metal that is holding your coaster to the rails. A gust of wind sets the cars in motion. They swing gently, like the rocking of a cradle.

No one moves. You hear someone sobbing.

The older man starts screaming. "Get us out of here! *Get us out!*" The others calm him down.

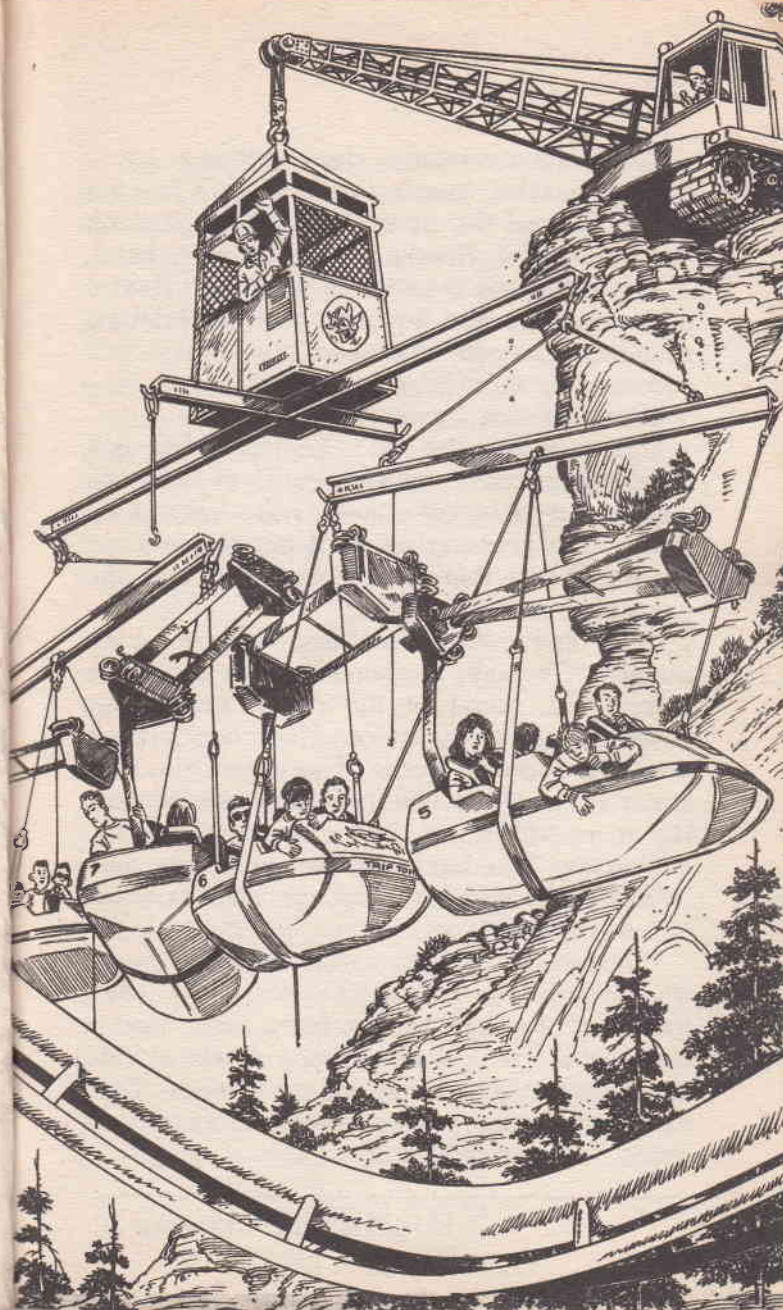
An attendant, standing at the tunnel entrance above the coaster, waves. "Help is coming. It won't be long now!" he yells.

A few moments later workers lower a steel cable, which dangles so close to you that you could reach out and touch it. A workman is lowered in—he's in a basket attached to the cable. You watch anxiously as he manages to shackle the cable to a fitting above the rear cars.

"We'll have you up in a minute!" he yells as they pull him back up.

Suddenly there's a jerk. Your car has fallen loose! The workman did it on purpose—rather than try to reattach the rear cars, he detached the front ones and hooked them to the cable. The coaster begins to rise as the workers hoist it up. It swings wildly on the cable as it rises bit by bit . . . higher . . . higher . . .

You look down anxiously at the pond. The workers continue hoisting. The coaster keeps swinging. You're almost to the top when you hear a grinding, scraping sound. The cable is rubbing against the edge of the cliff!



You decide it's safer to stay put than to try to get out. Besides, there's a chance you'll find the golden key on the moon! But you can't think about that now. Sparks dance over your head. The fog thickens outside the windows. Then a brilliant orange light shines through. A shrieking sound deafens you, and you're pressed flat, as if squashed by an invisible hand.

"Can't breathe," gasps Walt.

You try to nod but can't. Your eyes feel as if they're sinking into your brain. Then suddenly, you're weightless, but only for half a second before you're pressing up hard against your restraints. Then there's a violent jolt, and the pressure is relieved.

"Welcome to the moon!" a soothing voice announces. Through the windows you can see a holographic mural of the rocky, yellow-gray desert surface of the moon. Huge boulders are scattered over the plains. The jagged rim of a crater looms above you. It looks amazingly real. But there will be no chance to search for the golden key. You don't dare get out of your seat.

Walt looks horrible. "Got the wind knocked out of me," he gasps.

"Emergency: nitrogen system malfunction..." It's the same voice you heard before. Then there's the sound of rushing air. You feel a terrific pain in your ears as the air pressure drops. A blast of frigid air shoots over you, so cold you can't breathe. Then a tremendous force presses you upward against your straps. The capsule is falling like a dive-bomber!

---

Turn to page 12.

You drift after him, not because you particularly want to, but because you don't know what else to do. *Maybe I'll get to like being a ghost,* you think. But you have a feeling that you won't.

"What's the matter?" Walt demands, as he sees you dragging behind.

"I don't know," you say. "I guess the trouble is that even though I'm dead, I still feel alive."

Walt stops. He drapes his foggy arm over your foggy shoulder. "I'm sorry about that," he says. "It's a trouble some ghosts have. Don't worry. Give it time. You'll feel dead after a while. You'll probably get to love it."

**The End**

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"I mean we're lost, and we may end up spending the whole time here!"

"You want to turn back?"

"No, we've come this far," you reply, and stride ahead. Walt follows close behind.

Occasionally you meet other people who are just as confused as you are. You're beginning to think there's no way out when you see a Daredevil Park guard racing toward you. Half a dozen people are close on his heels.

He's waving his arms wildly. "Get out of here! Go back the way you came!" he yells. "The Minotaur has gotten loose!"

You and Walt follow him, along with the others. He turns up a side tunnel, one you didn't take before.

Suddenly Walt clutches your arm. "Hey, I bet that's phony baloney about the Minotaur. I think they're trying to steer us away from the golden key."

"Could be," you say. "Let's keep going the way we were."

The sound of footsteps has faded away. The two of you reverse direction and continue the way you had been going, but for the next ten minutes or so you find only a maze of tunnels, none looking any different from the rest. You follow one that slants downhill. A cold, dank smell fills the air as you descend. After a while you reach a point where there are no more ceiling lights. A rope with a sign hanging from it is strung across the passageway just beyond the last light.



With your heart thumping in your chest, you climb into one of the open coffins. Instantly the lid slams shut. You start crawling through the opening but get only a few feet before you reach a wall! Desperately you wriggle back and try to kick open the coffin lid. It's stuck!

You crawl back to the wall again and push against it with all your might. It holds firm. There was no tunnel after all. You're trapped, and in a space this size your air can't last more than a few minutes!

You scream and then realize no one can hear you. Again you try to push open the lid. It won't give. It might as well be nailed down!

The air is getting stale. You're desperate, but all you can do is scream and push against the lid. The last of your air runs out. You gasp. Suddenly the lid opens! And you stare up at the shriveled face, the long, pointed nose, and the weird, purplish black eyes . . . of a witch.

To you she looks just beautiful.

**The End**

"Oh ho! So this is where you've been hiding, Philby!" the cop exclaims.

The other cop stands back, looking at the clown in amazement. "Hal Philby, wanted for robbing banks in six states!" he says. "We thought you were hiding in Mexico, when all the time you were hiding in a clown costume!"

"You're a hero," the first cop says to you. "Would you mind coming along with us to tell our detectives what you know?"

"I sure will," you say. "And there's a lot more to tell."

**The End**



"See you later," says Walt. Uncle Jay and Kyra take off toward the Whirlaway, which is just as well, since they'd probably be a drag.

"We're on our own!" Walt says. "What'll it be first—Rocket to the Moon or Horror Castle?"




---

*If you decide on Rocket to the Moon,  
turn to page 99.*

*If you decide on Horror Castle,  
turn to page 44.*

"Can't you get back?" you yell.

"The current's too strong!" shouts Walt. "But I'll try!"

He starts swimming toward you. He makes progress for a while, but you can see he's tiring. Still, he keeps paddling, desperately trying to reach you. He makes it to within a few feet of the ledge you're standing on, but then he stops. He needs help! You could stretch way out and hope he could grab your hand, but there's also the danger he might pull you in.

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*If you try to get help, turn to page 39.*

*If you try to rescue Walt, turn to page 54.*

You and Walt each get in a shower stall and soap and rinse yourselves for a long time in the steamy water. When you get out, the worker gets you some dry clothes. They're much too big, but you don't care. You reach Uncle Jay on the phone where he and Kyra are waiting at the café. He says he'll be right over to pick you up.

Before he gets there, however, a newspaper reporter and a photographer arrive. They interview you and Walt and take your pictures.

"This is going to make a great story," the reporter says afterward. "You two had the biggest Fright Night at Daredevil Park!"

### The End





Sadly, you leave the tarnished silver chest, the little glass box, the fabulous emerald, and the golden key and walk out the door. A smiling Daredevil Park attendant greets you. You start telling her what happened.

"Don't feel bad," she says. "The main thing wasn't to get the golden key. It was to get out alive!"

### The End



The two of you walk through the main courtyard. On the far side are two large wooden doors. One door has a sign over it that says THE TOWER OF TEARS: ABANDON HOPE ALL WHO ENTER HERE. A rope has fallen on the floor in front of it. Attached to the rope is a sign that says CLOSED: DANGER. You stare at it for a moment, wondering if they really had to close the tower or if this is just another scare tactic.

The other door has a sign that says MAZE OF THE MINOTAUR: MANY WILL ENTER, BUT FEW WILL LEAVE.

You've heard of the Minotaur in Greek legends—a beast that was half man and half bull. It lived in a maze of tunnels and caverns. Those who went forth to slay it usually got lost and starved. Those who found the Minotaur were usually gored to death.

"I'm going into the Maze of the Minotaur," Walt says. "I bet that's where the golden key is. Want to come with me?"

---

*If you decide to go into the maze with Walt,  
turn to page 6.*

*If you decide to go to the tower,  
turn to page 51.*



After having seen two men hauled away on stretchers, you're not going to put your trust in luck. "I'm out of here!" you tell Walt. You try to unbuckle your strap.

It won't budge.

"I can't get loose!" you yell.

"You're not supposed to get it loose!" Walt yells back.

Smoke is floating out of the control panel. There's an odd smell in the air.

"This isn't part of the ride," you tell him. "We've got to get out!" You keep working the buckle on your strap. The horn continues to blare. Suddenly the buckle pops and the strap opens.

"I'll help you!" you yell at Walt, reaching over to him.

"No!" he screams.



You walk through the conference room toward the inner office. You plan to explain what happened to you and ask how to get out of here, but you stop short as you hear a man's voice.

"What happens here goes no further than this room. Agreed?"

"Agreed," another man answers. "The state won't close you down. And you'll pay me five thousand dollars for certifying that the park is safe."

"It's a deal," the first man says. "But if word of this gets out, whoever talks about it is dead—and you're dead, too. Remember that!"

After hearing this, you're afraid these guys are more likely to hurt than help you. It sounds as if the Daredevil Park management has just bribed a state inspector to give the park a safe rating, when actually their license should be revoked!

Suddenly one of the men walks out of the inner office. It's the clown with the puffy red nose!

Walt has given up trying to swim against the current. You watch as it carries him down against the grating.

"Hang on! I'll get help!" you call. You start off but take a last look back. The grating has given way! Walt has been carried into the pipe!

You start running. You've got to get someone fast. But that won't be easy. It may be as hard to get back to where you entered the maze as it is to find the exit. And it won't do any good to yell for help, either. The owners of Daredevil Park try to *make* people yell for help. That's supposed to be part of the fun!

Your best hope is to find an attendant. But everywhere you turn, you just run into people like you, groping along, trying to find their way through the maze.

You keep running, trying to find someone who can help. You round a corner and almost bump into a group of people. They're screaming hysterically, except for one woman, who clutches your shoulder.

"Did you just come into the maze?" she asks breathlessly.

"No, I'm trying to find the way out!"

"So are we," she says. "It's not the way we came from, I can tell you that. Did you know the Minotaur is loose?"

"I heard the guard say that. Have you seen it?"

"No. But you'd better get out of here!" She and her friends hurry on. A moment later a man and a woman with a young child come around the corner.

The clown is still holding you, and you make a desperate effort to wrest free of his grip, but his fingers tighten on your shoulder. You might as well be in a steel vise.

The fat man waddles around from behind his desk, a sick grin on his face. He sneers at you. "So, you thought you'd get in our business."

"I don't care about your business," you say. "I just care that this park isn't safe for the people who come here. You've got to do something about it!"

"Look, kid," he says. "Don't you worry about those people. You'd better worry about you!"

Outside, a siren sounds, then another.

All three men hurry to the window, the clown dragging you along with him. "Just another ambulance," Benny says, "but there's a couple of cop cars too."

"Someone's hurt," says the fat man. "They may try to close us up."

"Guess I'll have to raise my fee again," Benny says with a snicker. "Or you'll be closed for good!"

Seeing that the clown is distracted, you try to twist free. His fingers clamp harder on your shoulder.

"Let me go, or you'll be in trouble!" you cry.

The fingers dig into your flesh. You wince.

"Ease off," the fat man says. With surprising speed for such a big man, he flips the clown's hand off your shoulder. "Look, kid," he says in a soft, gentle voice. "This isn't Fright Night for you—this is your lucky night! I'm going to give you a thousand dollars cash. All you have to do in return is never, never, *never* tell anyone what you learned up here. Is that a deal?"





Faster the coaster falls. Faster. Then it seems to be flipping over. At almost the same instant you feel your weight increasing and the G forces building up. The car is still attached to the track after all, in an upside-down turn, pulling out of the dive!

Your gut seems jammed in your throat as the coaster begins to climb again. Then it twists back, throwing you hard to one side. Your safety harness digs into you. Sweat pours off your hands as you tightly grip the safety bar.

"Please, not again!" a woman behind you cries. But the car is already turning a sharp corner, starting into another dive!

The guy next to you tries to say something, but the sound is blocked out by a horrible, grinding, grating sound, and you're thrown violently against the harness as the car suddenly comes to a stop!

You're on an almost level stretch, but leaning to the right at a forty-five-degree angle. The back half of the roller coaster is wavering crazily—it's hanging completely off the track! A single metal arm above the front of the cars is all that's holding you to the rails!

"Let's try Horror Castle," you say.

"I'm for that," Walt says. You head down a winding cobblestone path leading to the line of people waiting to get into the castle. The line moves along pretty quickly, and you've almost reached the entrance gate when you pass a vendor selling sodas and pretzels. He's pouring a purple drink from a pitcher.

"What's that?" Walt asks him.

"Purple lemonade. Special for Fright Night. Want some?"

"Ugh," you both say at once and walk on as an attendant beckons you to pass through the gate.

In front of you is an imitation medieval castle built of cut gray stones. The second story of the castle and the main tower have several tall, narrow windows. Water runs through the moat, which doesn't go all around the castle but runs under it like a storm sewer.

Walt stops to peer down into the brown, slowly flowing water. "Crocodiles!" he yells.

"Where?" you ask, looking down.

"Just kidding," he says, laughing.

You give him a shove. "Joker."

You cross the drawbridge and walk along the wall of the castle under a row of tall, narrow windows. Screams come from one of them, as if someone were being tortured inside.

"That's not a real person," Walt says. "It's just a recording."

---

*Turn to page 104.*

There's no time to convince him. You scramble toward the door. You're afraid it will be locked, but the latch turns, and in a second you're through it. But before you can close it there is a tremendous roar. The space capsule rises from the launching pad, ripping off the door you just went through. It bounces off the wall and then slams violently against your shoulder, knocking you backward onto the launching pad.

Looking up through the fog and smoke, you see the fuzzy image of the space capsule high above you at the top of the launching tube, shot there at an acceleration equal to that of a real space shuttle blasting off. In your dazed state, you're just barely aware that the capsule will be coming down again—and probably just as fast as it went up!

---

*Turn to page 118.*



The tram has started up again, delivering more people, who get behind you in line. One of them, an older-looking man, looks kind of pale. You wonder how he'll look when he finishes the ride! The others, two guys and a girl, all seem pretty eager. You wish you were as relaxed as they are. You don't see how anyone can relax at Daredevil Park.

Another group of cars comes up a slope from the exit tunnel in the cliff. It coasts alongside you, and six people stagger out. They look tired and washed-out, as if they've been up all night.

Two girls walk past you on their way back to the tram. "How was it?" you ask.

"Terrible," one says. "The turns were so fast I thought I was going to die!"

The other looks at you with a grim expression. She doesn't say a word.

"Okay, people can board now," an attendant says. No one else has arrived on the tram, so you and the other five people in line behind you are allowed on. You and one of the guys sit in the front row.

The attendant leans over and checks your safety harness.

"Have fun!" he says, flashing a smile.

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Turn to page 83.

You continue along the hallway and find a stairway at the other end. You head down the stairs. There's a door at the bottom marked EXIT. A coiled fire hose is hanging next to the door. What a relief! You didn't find the golden key, but at least you're escaping from the castle, though just barely.

You try to open the door. It's locked. This is too much! It's got to be against the fire code! You wonder if anything's legal at Daredevil Park. You get so mad you bash the heavy brass nozzle of the fire hose against the lock. The door flies open. You're free!

Looking around, you see that you've come out near the drawbridge, which is rising to let more people into the castle. Walt is standing in a group waiting to get out.

"Hey, Walt!" You run over to meet him and tell him what happened to you.

"I had an even worse time than you," he says. "I'll tell you about it later. Let's get out of here while they have the bridge down."

The two of you cross over the moat, along with some other people who have managed to find their way out of the maze. Once you reach the other side, you stop for something to drink. You're so thirsty even purple lemonade looks good. You and Walt stop to have some while you discuss what to do next.

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*If you've been on the Rocket to the Moon,  
turn to page 71.*

*If you haven't been on the Rocket to the  
Moon, turn to page 99.*

What strange talk! You hardly dare go close to these hags, but you have no other choice if you want to explore the three doors. On the other hand, you could climb into one of the coffins, like the two men.



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*If you decide to get into one of the coffins,  
turn to page 28.*

*If you go past the witches to get to the three  
doors, turn to page 77.*



You leap around him and start up the stairs—the only way you can go!

The fat man is standing at the top. He's laughing at the clown, who is ankle deep in water, his feet tangled in the gushing, writhing hose. You'd think it was funny, too, but you're trapped between the two of them, and you have no weapon left.

The clown finally gets free. He shouts angrily and starts up after you. At the same moment there's a crashing against the door at the bottom, then another, and another. The door gives way, and two policemen break in. The fat man hurries back toward his office. The clown turns helplessly to face the officers standing at the foot of the stairs, guns in hand. One of them reaches over and turns off the water.

"Officer, that man was attacking me!" you scream, pointing at the clown.

"The kid had turned on the water—I was only trying to turn it off," the clown says.

"Sure you were," the cop says. "From halfway up the stairs."

"Stand back, kid," the other cop says. You watch as they order the clown to face the wall and raise his hands. They snap on handcuffs. Then one of the cops pulls off the oversized, puffy red nose.

"I want to check out the tower," you tell Walt. "Let's meet at the café when we get out. Maybe you'll find the key. Or maybe *I* will."

You leave Walt and open the door that leads to the tower. Ahead of you is a dark passage-way. You grope your way through it, your eyes gradually becoming accustomed to the light. You're surprised to pass a man and a woman with a couple of kids going the other way.

"Did you find anything?" you ask.

"No, we had to turn back," the woman says.

"There was no exit," the man adds. They continue back toward the courtyard, but you're not about to give up just because they did!

A little farther on, you come to a set of stairs. A sign over them says TO THE TOWER: NO EXIT.

You climb the stairs and at the top find a pair of glass doors. They open as you approach them. You pass through. They shut behind you. You try to go back but find that, like doors in some supermarkets, they open only when you're on the other side—the outside. You realize you should have tested this beforehand! You're trapped!

Your heart is beating faster, and you try to calm yourself. Scare tactics again. There *must* be another exit. You'll just have to find it! Anyway, you're not going to get the golden key by being a wimp—that's for sure!

You can hear the gears of a winch grinding, and the grating sound of the cable rubbing against the cliff. A second later the coaster tilts forward, and you hear the loud, screeching sound of the steel cars scraping against concrete. The coaster pivots on the brink. The pulling stops. *What's the matter?*

You want to jump to safety. You could almost make it, you're so close. But you hardly dare move. You're afraid the slightest tremor, the slightest added strain, will send the coaster plunging into the abyss.

They start pulling again. The horrible grating sound continues, and then the cars level off. You're on solid ground! Safe!

---

Turn to page 59.

You leave the switch alone and feel your way along the catwalk. You've gone only a few feet in the dim light when you lose your balance. You grasp the rail along the side. It gives way, and suddenly you're falling! You land so hard you crash through the plywood floor and keep falling through to the next level below. Hitting the plywood hurt, but it cushioned your fall and slowed you down, and by good fortune you manage to land on your feet. Shaken but uninjured, you dust yourself off and look around.

You're in a hallway, with doors lining both sides. It doesn't look like anything else you've seen in Daredevil Park. You guess it's probably a group of offices.

One of the doors down the hallway is open. You start toward it, and as you get closer, you see that it leads to a large room containing a long table with chairs drawn up to it. There's a half-open door at the far end of the room. You hear voices coming from an office beyond it.

You wonder whether to go in and make yourself known or keep looking for an exit door.

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*If you go into the conference room,  
turn to page 38.*

*If you look for an exit door,  
turn to page 47.*



You kneel down and lean as far over the ledge as you dare. You hold your hand out to Walt, hoping he'll get close enough to grab it.

"Swim harder!" you yell. "Only a couple more feet!"

He gets closer . . . closer. He splutters and splashes, holding out his hand. You lean out as far as you dare. He grabs your wrist, pulling you out too far! A second later you're in the water with him, and the current is taking both of you toward the pipe!

You turn and try to swim back, but, tangling with Walt, you're carried downstream and into the grating. Instantly it gives way, and you're both swept into the pipe, gasping, trying to keep your heads above water as the current carries you into the darkness! You go under for a few moments, and when you come up, you bump your head on the top of the pipe. It's completely full of water!

The current sweeps you along a few yards more before you try to come up again. This time you get a breath from an air bubble at the top of the pipe. The air smells terrible, and the water feels slimy, as if it's mixed with something you don't want to think about.

The current seems faster now. Again you come up for air. This time there's none. You try again. Still nothing!



You walk through the crowd, past food vendors, arcades, souvenir booths, the first-aid office, and the Hot Dogs from Outer Space Café. Glancing around at the different rides, you decide that the most impressive are Rocket to the Moon, which is housed in a 150-foot-high aluminum tower, and Horror Castle, which looks like a real medieval castle complete with moat, drawbridge, walls, and towers with pennants flying from them. In the distance is the big roller coaster, Trip to Infinity. You can see only part of it before it goes into a tunnel in an imitation mountain. It's on the other side of a lake, and you have to take a tram to get there.

There are a number of tamer rides nearby, like the Whirlaway, where you sit in one of eight cars that lift about twenty feet in the air and swing around from a pole. Then there's the House of Nightmares, which is probably good for little kids like Kyra.

"Let's go on the Rocket to the Moon!" Walt says.

"There's a pretty long line. How about Horror Castle?" you ask. "Or the Trip to Infinity?"

"You have to take the tram for that," Walt says. "Let's do one of these first."

Kyra is holding back. She's still scared from the clown.

"I think we should go on the Whirlaway," Uncle Jay says. He takes Kyra's hand.

"The Whirlaway is for wimps," Walt says.

"And younger kids," you say.

Uncle Jay nods. "Call me a wimp," he says cheerfully. "Kyra and I will go on the Whirlaway." He looks at a park map he's carrying. "We'll meet you two in the Hot Dogs from Outer Space Café at eight o'clock if we don't see you before then. Now stick together and don't get in any trouble."



Ahead of you is a short passageway leading to another set of stairs, lit only by a thin band of light coming through a high slit in the wall. You climb the stairs. The floor at the top is littered with dead pigeons. They must have flown in through the slit and not been able to get out. You look down with disgust at their half-decayed carcasses. A faint, putrid smell reaches your nose. They must have been here for weeks!

Thinking about them sends a shudder through you. You feel like turning back, but you can't—you can't get through the glass doors!

Ahead of you are two more glass doors just like the first ones. A sign above one of them says TO THE TOWER: NO EXIT. The sign above the other says DANGER: AUTHORIZED PERSONNEL ONLY.

You don't like the prospect of either, but since you can't go back the way you came, you'll have to choose.

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*If you decide to go through the door to the tower, turn to page 109.*

*If you decide to go through the other door, turn to page 64.*

You wipe the sweat off your brow, shaking almost too much to stand up. One woman leaps out, yelling with excitement, but most of the others seem too shocked to move.

Attendants help everyone out of their seats, then lead you all back along a walkway to the loading platform for the tram. After a jerky, dizzying ride back to the main part of the park, you and the other passengers stumble out onto the platform.

The others stand around talking about what they've been through. You're more interested in finding your friends, however, so you say good-bye and head for the first-aid office. It's only a few steps away, and judging by how Uncle Jay, Kyra, and Walt looked when you last saw them, it's a good bet you'll find them there.

Looking around, you can see there's been plenty of other trouble in the park. Several ambulances and police cars and even a fire truck are parked in the fire lane. But you soon find that the first-aid office is locked up tight. Just when it's needed!

---

*Turn to page 114.*

You hear a siren behind you. An ambulance coasts down the fire lane, hops the curb, and pulls up on the grass near the entrance. Some people hurry off while others stay to watch the paramedics work on the men who were brought out. After a couple of minutes, they put the men on stretchers and load them into the ambulance.

"They must have fainted," Walt says. "Still want to go on this?"

"Sure," you say, trying not to sound nervous. "We won't have to wait as long now."

Walt looks a little pale, but he just nods.

A guy ahead of you is arguing with his girlfriend about whether to leave or not. They finally decide to leave. So do a lot of other people. The line's gotten so much shorter now that you and Walt are let in right away, along with six other people, first into the base of the tower and then into the "space capsule" sitting on the launching pad.





You've agreed to the deal, but that doesn't mean you should keep to it. These criminals are endangering people's lives!

A policeman is standing nearby. You run up to him and start explaining what happened in the office. He stares at you for a second.

"Are you making this up?"

"No!" you insist. He hesitates a moment but then takes notes on his memo pad.

"Now, exactly where is this office?" he asks.

You point up to the windows in the castle, and at that instant you see a face in one of them. The fat man's! The policeman makes another note, then looks away as another officer calls to him. An ambulance has pulled in but can't get through the crowd jamming the fire lane.

"Look, kid, I've got an emergency here," the policeman says. "Call us in the morning. I'll want to speak to you some more."

You head over to the café, but there's no sign of your friends. It's still a few minutes before eight o'clock, when you were supposed to meet them—you might as well take in something else in the park. After what you've been through, you don't need any more thrills. You decide to go on the Whirlaway. You'll feel safe there, right out in the open.

You grab for the box, but faster than you can see the spider move, it bites! You pull out your hand, shrieking with pain, and rush toward the door. You open it, run outside, and call for help.

It's almost an hour before an ambulance gets you to the hospital, and a half hour more before doctors inject you with antivenin. Meanwhile, one of your arms has swollen to twice the size of the other. Bad as it looks, it hurts even more! Fright Night doesn't end for you until you fall into a painful sleep, not even sure you'll wake up in the morning.

Fortunately you do wake up, feeling much better. You're up and around the next day, and soon you're back home. A few months later a jury finds Daredevil Park totally irresponsible in placing a black widow spider where someone might touch it. As a result they order the park to pay you for your injury. The payment is the tarnished silver chest and the fabulous emerald. Without the spider!

**The End**

You push through the door marked DANGER and peer into semidarkness. A machine inside is going *galump, galump, galump*. As your eyes grow accustomed to the dark, you can see that the whole area is filled with machinery and electrical equipment.

There's a catwalk going off to your left, but in the dim light you can't make out where it leads. "Hello!" you call out in a loud voice. "Is anyone here?"

No one answers. They probably couldn't hear you over the sound of the machinery anyway. You walk along the catwalk as fast as you can. It's sort of rickety, and there's a big drop-off to your right. You wonder what lies in the total darkness below. Up ahead, there's at least a little light, enough to reveal what appears to be an electrical panel on the wall. There are a number of switches on it. One is marked LIGHTS. But a sign over the panel reads:

DANGER: HIGH VOLTAGE.  
AUTHORIZED PERSONNEL ONLY.

There's no point in continuing unless you can see where you're going. And you can't imagine how there could be anything dangerous about a light switch. Still, you hesitate.

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*If you decide to turn on the light switch,  
turn to page 84.*

*If you decide not to risk it,  
turn to page 53.*

"Any way you can get back?" he interrupts. "I'm afraid not—now that you're a ghost."

When you hear this, you're afraid your whole ghostly self will shrivel into nothingness—it's so depressing.

"There, there," Harvey says. "We all feel that way when we first arrive. You'll get used to it, though. You'll—well, I won't say that you'll get to *like* being a ghost, but you'll—" He breaks off, seeing that nothing he can say will make you feel any better.

Another ghostly shadow drifts toward you. There's something about the size and shape of this one that looks familiar. It's Walt! He must have been killed by the Minotaur!

You drift over to him.

"Hi!" he calls in a hollow, unearthly voice.

"Walt, it is you," you say. "I'm sorry about what happened to you. But I'm glad to have you here."

"Thanks," he says. "You'll have to tell me how it happened to you—getting killed, I mean."

"Have you learned anything?" you ask. "I just arrived."

"I learned there *really are* ghosts!" he says. "When I was alive, I didn't believe in them."

"But what do ghosts do?" you ask. "What will we do?"

"Well, I don't know much yet," Walt says. "We don't need to eat, of course, and we don't need to sleep, but often ghosts do sleep—I'm not sure why. Maybe it's just because they feel like it. They can sleep for months, or even years."

---

*Turn to page 81.*



You hold the key tightly, step around the chest, and open the door. You're outside! There are half a dozen policemen visible, and several ambulances are parked in the fire lane. Apparently people have been hurt. You hurry to the Hot Dogs from Outer Space Café, where you find Uncle Jay, Walt, and Kyra waiting for you. You start to ask what happened to them, but Uncle Jay interrupts.

"Am I glad to see you! We were worried. And your parents are going to be mad at me for getting you home so late."

"I think they'll forgive you when they see this," you say, and watch them all gasp as you hold up the golden key.

### The End



Your lungs are bursting. You can't hold out any longer. Once again you surface, gasping and panting. This time you get air! Lots of it! There's no longer the inside of a pipe over your head but the whole night sky, a few bright stars showing through the glare of nearby floodlights. Walt is struggling beside you.

The stench is awful, but at this point you don't care. Solid ground is only a few yards away. You've been spewed into one of the treatment ponds of the park sanitation system!

You struggle to the edge as a worker runs toward you.

"What happened to *you*?" he exclaims.

"We—" you start to say, your teeth chattering.

"Never mind," he interrupts and pulls first you and then Walt out of the putrid water.

You stand there, wet, cold, exhausted, and smelly.

"There are strong chemicals in that water," he says. "We have showers here for the workers. Better get you washed up fast. Follow me."

Solving the case doesn't take long. The fat man, the clown, and Benny are put in jail. The mayor proclaims you a local hero. New owners take over Daredevil Park, and they give you a lifetime pass! As far as you're concerned, Fright Night was the best night of the year.

## The End





You dodge to the right. The Minotaur charges! You wait until the last moment, then leap aside. But not quite in time! One of the Minotaur's great curved horns grazes your shoulder and knocks you down. But a second later it crashes mindlessly into the wall. Its head breaks off and, sparks flying from its controls, it crumples to the floor.

You pick yourself up and hurry on through the tunnel. A few seconds later you round a corner and almost run into a group of firemen. They're smashing the walls with axes, opening up the maze so that everyone can get out. A couple of cops are guiding people toward the exit. You run up to the nearest one.

"Officer! My friend went down a sewer pipe inside the castle!"

The cop nods and radios his command post, reporting what you said. Then a fireman calls to him, and he turns away.

You follow other people up a set of stairs and out into the courtyard. Uncle Jay and Kyra are just coming across the drawbridge! You run up and tell them what happened to Walt.

Uncle Jay's normally rosy cheeks turn white with shock, but before he can say anything, the officer you just talked to runs over.

"We just got word your friend's okay," he says. "He came out the other end of the pipe. I'm amazed he made it through alive!"

You are too. You can't wait to hear how he did it.

**The End**

You and Walt get in line for the tram, which consists of a series of gondolas suspended from a steel cable. The tram is the only way to reach the Trip to Infinity. Each gondola holds four people, but most of them are carrying less than that, and some are completely empty. You can see why. At any other place they would stop the gondolas at the platform to let people on and off. But this is Daredevil Park, and the people getting on have to jump through the door on one side while those getting off jump out on the other. Some can't make it on at all. Some don't even try. You see one woman limp away, rubbing her leg. Apparently she knocked against the gondola trying to get on and gave up.

Those who do get on have a wild ride, because the gondolas swing crazily as they move along. You get the feeling one might come loose at any time, or maybe the whole cable might break, sending everyone crashing to the ground.

You get closer to the head of the line. The people getting off the returning gondolas look pale and sick. You can't tell whether this is from the Trip to Infinity or just from riding the tram! You and Walt exchange worried glances, but you're not about to chicken out now!

"Next!" the attendant calls. The people ahead of you have all decided not to board, and the next gondola is coming. You jog up onto the platform and leap through the open door. Walt is right behind you, but his timing is off, and he misses the door and bounces off the moving gondola.

*Turn to page 112.*



You make a flying leap for the Minotaur's controls just as it begins its charge. Its upraised foot smashes against your knee, flipping you half around and knocking you off your feet.

"Ahh!" you scream, rubbing your leg. You're up in a flash, but the creature is charging you again! You dodge. It turns the same way, backing you into a corner. You dive for the switch, and miss!

The creature—the machine—rears up and brings its feet down hard, but you roll clear just in time. Again you reach for the switch and hit it just as the Minotaur's great curved horns plunge into you, skewering you like a marshmallow on a stick. In a last spasm you turn the switch off. The Minotaur collapses in a smoking heap, twisting its horns in you as it falls.

The picture was too horrible to put in the newspaper.

**The End**



You feel a little rush of excitement. But that feeling passes as quickly as it came. You know the money isn't a gift. You'll be expected to give something in return. The fat man thinks he owns you now. He thinks you'll do anything for him as long as you're well paid. He's wrong about that. You're determined not to become a criminal. The question is, now that you've started, how will you ever stop?

### **The End**

"Sorry, Walt," you say, "but I've got to get back to being alive!"

"That's a nice idea," he says. "But it's not going to happen. It's—"

"Good-bye, Walt," you interrupt. "Good luck." You don't want to hear the rest of what he has to say. Somehow you think there's still time to become alive again. But maybe not. Maybe that's just wishful thinking, and you'll be a ghost forever.

You hurry back toward the passageway you came from, taking care not to look back at the ghosts—you're afraid that if you do, you'll be one of them for good!

You pass through the wall and float along the catwalk until you reach the electrical panel. This is where you entered the Realm of Ghosts. It's the portal through which maybe you can return to life. But how?

You don't know what to do. Instinctively you touch the switch with your foggy fingers.

A violent shock goes through you, and then another! You feel pain pounding in your chest! How can that be? You didn't think you had a chest. And you're lying flat on your back, though you didn't think you had a back. You look up, blinking, and see people kneeling next to you. A paramedic is feeling your pulse. You feel the pressure of his fingers. You're alive!

"Wha-What happened?" you murmur.

You scream, but an even louder scream comes from the woman next to you, deafening you in one ear. A second later a side door opens to the outside. Disturbed by the light, the bats swoop away. Everyone crowds toward the door, frantic to get out. Then you see Uncle Jay and Kyra. They are just going out the door and are lost before you can call out to them.

You start after them, but then it occurs to you that after all you've been through you don't want to give up your chance of finding the golden key. You have a feeling it might be in the deepest part of the cave. And now would be a good time to look for it, while there's light coming through the open door.

---

Turn to page 18.

You walk toward the doors. When you get close to the witches, they surround you. One of them clutches your arm with her long, bony hand.

Before you can pull away, she whispers hoarsely in your ear, "Listen carefully, my child. Every sentence that one of us says is the truth. Every sentence that the other two say is a lie. Go through the door on the left and you will find the golden key."

The second witch, standing on the other side of you, curls her gnarled fingers around your other arm and whispers, "Every sentence that two of us say is the truth. Every sentence that the other one says is a lie. Go through the door in the middle and you will find the golden key."

The third witch, standing in front of you, says, "Every sentence that one of us says is the truth. Most of the sentences that the other two say are lies. Go through the door on the right and you will find the golden key."

They step aside to let you pass, smiling their wicked, toothless smiles.

---

*If you go through the door on the left,  
turn to page 15.*

*If you go through the door in the middle,  
turn to page 115.*

*If you go through the door on the right,  
turn to page 106.*



The clown gives you a startled look. "Where did you come from? Come here!" He grabs your arm and drags you into the office. Behind the desk in front of you is the fattest man you've ever seen. Another man, wearing a three-piece suit and a brightly patterned tie, is sitting off to one side.

The fat man is wearing a green shirt with rolled-up sleeves. An unlit cigar dangles from the corner of his mouth. He points a pudgy finger at you. "Did you hear what we were saying?"

"No!" you say quickly—maybe too quickly.

The clown pokes a finger in your chest. "You telling us *no*?"

"That's right."

"Listen, kid," the fat man says. "I've heard a lot of liars, and I know one when I hear one. Something about how they look when they're talking. Now how did you get here?" he demands, raising his voice.

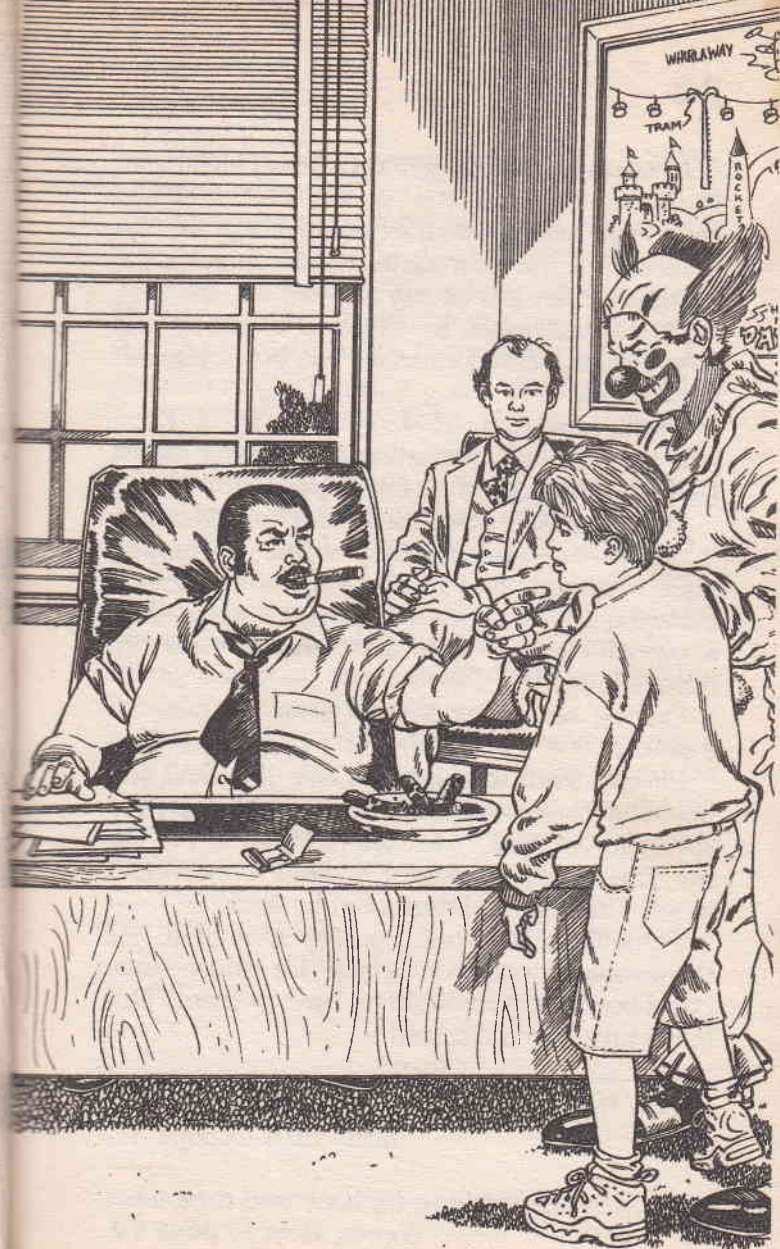
"Never mind that," you say boldly. "Let me out of here. And you've got to do something about this park. It's really dangerous."

The man sitting off to the side interrupts with a big guffaw. He looks over at the fat man. "You hear that? The park is dangerous. Maybe I ought to raise my fee for not closing you down!"

"Can't you keep your mouth shut, Benny?" the fat man shouts. "Maybe the kid didn't hear us. Now we got no choice."

"So, what are we going to do?" Benny says.

"You tell me!" says the fat man.



A video screen lights up over your head. Numbers flash on the screen: 10 . . . 9 . . . 8 . . . You hear the roar of engines and see the reflection of the afterburner flames through the windows, then jets of fog and smoke. It's very realistic. Walt looks as white as a ghost, and you're pretty scared yourself. You brace yourself for a shock.

On the screen: 5 . . . 4 . . . 3 . . . 2 . . . 1 . . .

A horn sounds, repeating ear-splitting blasts. Red lights flash on the control panel.

On the screen: MALFUNCTION! ABORT TAKEOFF!

Sparks are dancing out of the instrument panel. Through the windows you can see smoke billowing up. There's a loud popping noise, then a tremendous roar, like a jet engine, right underneath you.

On the screen: HYDROGEN LEAK. PREPARE TO EVACUATE.

People start screaming. Over the din, you hear the panicked voice of a technician on the speaker. "Sit tight, folks. We're trying to . . . Oh no! The valve's jammed! It's going to blow! Got to—" The voice is interrupted by static.

Something is wrong—you're sure of it. All those sparks couldn't be just for show—they could burn the people sitting next to them. This could turn into a disaster!

---

*If you try to unstrap yourself and get out the door, turn to page 37.*

*If you decide to lie back and take what comes, turn to page 24.*

"And then just wake up because they feel like haunting someone?"

Walt opens his mouth. No sound comes out, but you can tell he's laughing. "I guess you could say that," he says. "It's pretty cool, actually. There are lots of ghosts visiting here. They thought it would be fun to scare the people who came to Fright Night."

"So those are real ghosts, not just special effects?" you ask.

Walt puffs up, taking a shape about ten percent bigger than he was a second ago—you guess that's what happens to a ghost when he feels proud. "Yup," he drones. "It's the real thing. Want to join us? You should see how scared people get when we haunt them. It's so funny. You may see someone you know. That makes it all the more fun!"

You feel your own shape shrinking by about ten percent. You guess that's because you're feeling down in the dumps. You may have all the freedom of being a ghost, but mostly you feel sad about being dead.

---

*Turn to page 102.*



You sit down, but the stone floor is so cold that after a few minutes you stand up again. You lean against the wall, shivering, staring up at the narrow slit of light, then down at the pigeon carcasses scattered about the floor.

You'll be discovered sometime, you're sure of it. The way you discovered the pigeons.

### The End



"Hey, I think I'll get off," the guy behind you suddenly says, but it's too late. The coaster is moving. It heads almost straight up, then down into a dizzying dive. Then it swings violently as it makes a U-turn, turns another ninety degrees, and climbs like a rocket, draining blood from your head and leaving you lightheaded. Suddenly it levels off, and you're plunged into darkness as you enter the tunnel. Again you're diving, then climbing, twisting, this time in total darkness.

A minute later you emerge from the tunnel on the far side of the wall, out of sight of the rest of the park. Your car is high up, and it's traveling in a straight line, but *right off a cliff!*

The car plunges over the brink. It's in free fall! Everyone else is screaming. But your own scream is frozen in your throat as you stare down at the pond below—death coming up to meet you!

You pull the light switch. It's so hard to move that you have to use both hands. There's a loud click. Sparks fly out. Your hand jerks. It feels as if you've been hit by a bolt of lightning!

Then you don't feel anything. The only sensation you have is one of weightlessness. In fact, you seem to be floating.

You touch the handrail on the catwalk. You can't feel it! You can't even feel your own hand! It's frightening, but then you realize it's too late to be frightened. You aren't alive anymore. You're a ghost!

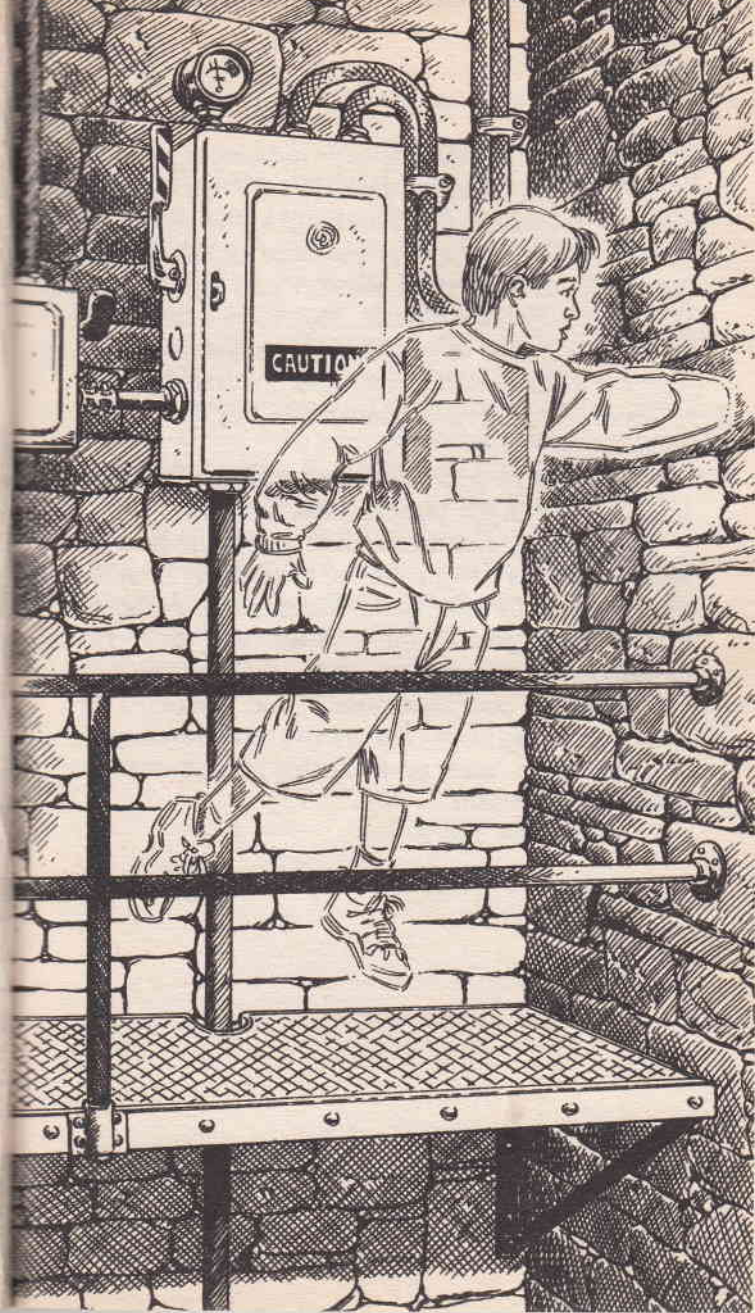
You don't know what to do. You'd cry—except, of course, ghosts can't cry. The only thing you can do is get used to your new state. But how?

Dreamily, you walk—or rather, float—along the catwalk. You come to some more equipment and panels, and then to a wall. You'll just have to turn back. You put your hand up against the wall. First the tips of your fingers, then your hand, then your whole arm pass right through it. Feeling nothing, you float forward, passing completely through the wall!

You find yourself in another, much larger room, and there are at least a dozen people there. Except they're not people, but shadowy figures floating around the way you are. One of them drifts toward you.

"Welcome to the Realm of Ghosts," he says. "I'm Harvey."

"Where am I?" you demand. "Is there any—?"



*Turn to page 65.*



"All right, I'll go along with it," you say.

"Smart kid," the fat man says. "You can go now." He shakes your hand and looks you hard in the eye. You feel the pressure of his pudgy fist. "You did the right thing. I can assure you that you'll profit from it. But remember—we have a deal. And to me, a deal is a sacred thing. The most important thing. You understand?"

"Sure," you say. "When do I get my thousand?"

"First, what's your name and address, kid? We have to have it for our business records."

He reaches into his wallet, peels off twenty bills—all fifties—from his fat wad, then presses the money into your hand. He grips your shoulder. "What's your name and address, kid?" he demands.

"None of your business!" you shout. The man's grip tightens, his thumb and forefinger digging deep into your flesh. He presses a nerve. You scream.

"Tell us!" he snarls.

You blurt out the information. The fat man eases his grip and twirls you around. "Now beat it. The door to the right of this office leads to stairs that will take you out. Remember our deal! You heard nothing and you saw nothing!"

You follow the fat man's directions and come out through a door near the drawbridge. The bridge is down at the moment. You cross over it and head for the Hot Dogs from Outer Space Café. There's no sign of Walt there, so you buy a hot dog and a shake. You're just finishing them when someone taps you on the shoulder.

"Don't make any mistakes," a voice says. It's the clown, but he's already turning away. Before you can say anything, he disappears into the crowd. A few moments later, you're startled by the sound of a siren.

You don't want to make a fool of yourself by screaming, so you sit tight and hope for the best. The clown throws a switch and presses a lever partway down, sending your car and the empty ones moving around the pole, gradually picking up speed. The breeze fans your face. The centrifugal force presses you against your seat belt. Each time you spin around, you see the clown standing by the controls with his eyes fixed on you, a cruel smile on his face. The cars are already going as fast as they normally go, but now the clown is pressing the lever even more, speeding the ride up so fast that you're thrown to one side. Your seat belt, digging into your waist, is all that's keeping you from being hurled into space!

"Hellppp!" you scream. But at that moment the clown jams the speed lever all the way down, sending the cars whirling even faster, straining the steel cables holding them. The whole world around you becomes a dizzying blur.

The force is so great you're beginning to feel faint. Your screams die in your throat. You're losing consciousness. Then suddenly you're moving in a straight line! The car, with you in it, has come off its cable and is flying like a projectile shot from a cannon. A second later it smashes into the wall of Horror Castle, and you become another victim of Fright Night at Daredevil Park.

**The End**





At least you have the golden key. You try to pull it out of the keyhole. It's jammed!

You turn it again. Still jammed! You angrily kick the ground. Now you don't even have the key!

The spider moves a little. You gaze longingly at the fabulous emerald in the box. You have a feeling it's worth even more than the golden key. Maybe you can get it by making a quick grab for the box!

Or maybe you'd better resign yourself to getting nothing.

---

*If you make a quick grab for the box,  
turn to page 63.*

*If you decide to give up,  
turn to page 34.*

You catch your breath a moment, then skinny the rest of the way down to the bottom of the loop. You grip the rail with your legs and blow on your hot, red hands.

The people in the cars are waving at you.

"Good going!" someone shouts.

"Better stay where you are!" the older man yells.

You look down at the pond below. It's a longer drop than you thought, but you should be all right. You rest a few moments, then hang down from the rail, getting as close to the pond as possible, and jump.

---

*Turn to page 7.*



You decide to keep mum. But you don't feel good about it. You don't even feel like riding any more rides. You decide to have another hot dog and wait for your friends.

The hot dog doesn't taste so good by the time you finish it, and you're glad to hear Uncle Jay call your name. You turn around and see him, Walt, and Kyra. They all look terrible, as if they've been sick.

"Sorry we're late—we had a bad time in the House of Nightmares," Uncle Jay says. "C'mon. Let's go."

Kyra starts crying as you walk toward the gate. "We should never have come here," Walt says.

"I'm just glad we're getting out alive," adds Uncle Jay.

They pass through the entrance gate, and you're about to follow them when you feel a hand on your shoulder. It's the clown. He leans so close to you that you feel his oversized nose against your cheek.

"You were smart not to talk to the cops," he whispers and hands you a wrapped-up newspaper. You have a feeling there's more money inside, but you don't dare look while so many people are around. "Enjoy your present," the clown says. "We'll have more business for you soon." He drifts away into the crowd. You peek inside the newspaper as you pass through the gate. There's a hundred bucks in it!



"Prepare to unload," says a tape-recorded voice.

Your gondola is coming to the platform. You stand by the door and jump as you pass over it, your momentum carrying you forward so that you have to run a few steps to keep from falling on your face. A second later the tram jerks to a halt. Someone has stopped it. You wonder what went wrong.

Ahead of you is a plywood wall with an entrance cut into it. The sign over it says: TRIP TO INFINITY. YOU'LL NEVER BELIEVE YOU'LL COME BACK, AND MAYBE YOU WON'T.

*The usual Daredevil Park attempt to scare people, you think. But after what you've seen so far, you're scared even without reading any sign!*

"Well, this is what I came here for," you say to yourself. You stride through the entrance. An attendant motions to you to get in line. The line is surprisingly short—almost everybody seems to have been scared away. When the next group of cars comes in, all the people ahead of you are able to get on, leaving you first in line for the next group.

The roller coaster holds sixteen people, sitting two abreast. Instead of riding on the tracks, the Trip to Infinity is suspended from them. There is a hood, and the people in the front row have nothing but a safety bar in front of them. You watch the attendant checking everyone's safety harnesses. He hasn't even finished when the coaster starts up. It accelerates at amazing speed, loops, then dives, twists ninety degrees, and heads straight for the cliff! A second later it disappears into one of two tunnels. It's lucky everyone ducked. There was practically no clearance at all!

You raise your safety harness—it's not even locked—and cautiously stand up. Then, bracing yourself, you give a little leap, clutch one of the tracks, and swing yourself over them.

Now to slide down to the low point. The only trouble is that once you start sliding, you may not be able to stop!

People on the coaster are watching. "You could get electrocuted!" the guy who was next to you shouts.

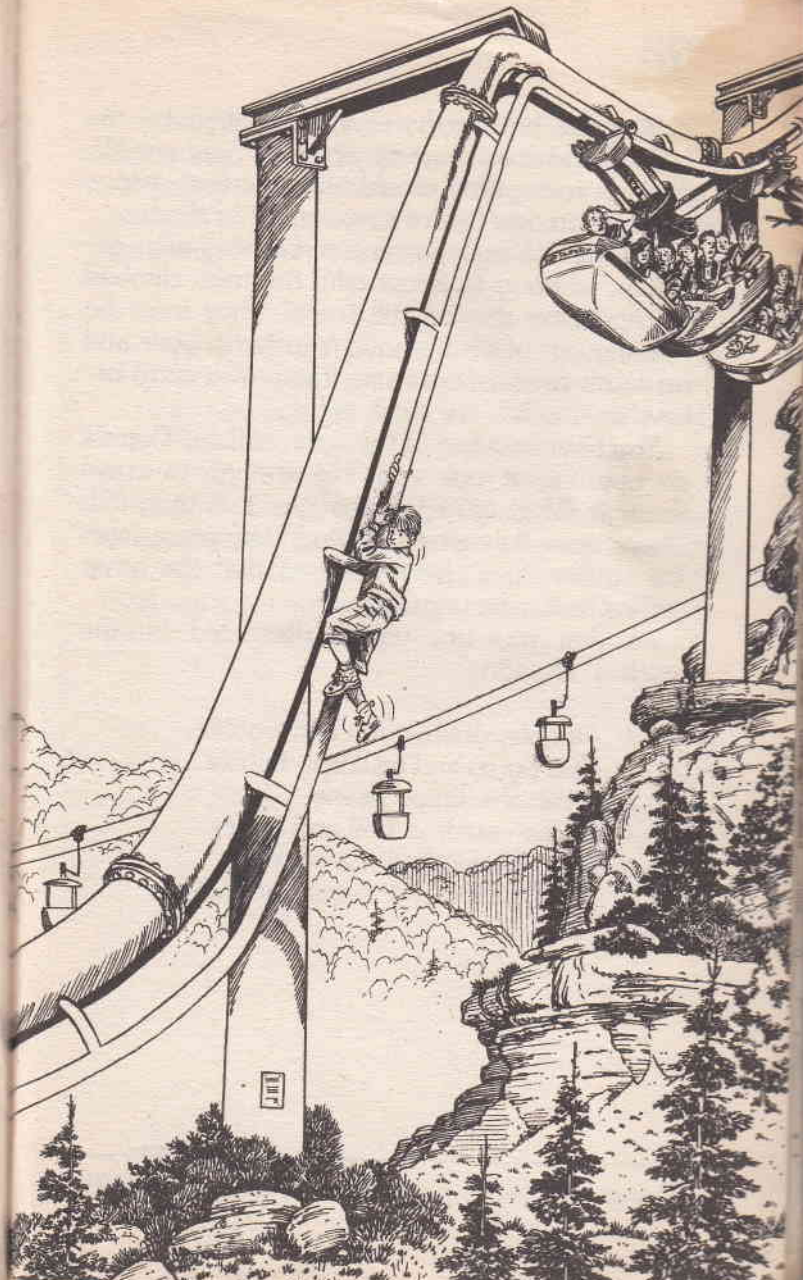
"They turned the power off!" you yell back.

"How can you be sure?" he shouts. "This is Daredevil Park!"

"You'd better come back," the older man calls.

But you couldn't even if you wanted to! You're losing your grip, slipping faster and faster down the steep incline.

You try to break your fall and hold down your speed, but the friction is heating up your hands. You can't stand it! You'll have to let go! But then you feel the pressure easing. You're slowing down. You've reached the curve where the loop bottoms out!





You are both curious and horrified by the coffins, and even more by what has happened to the two men. Why would anyone climb into a coffin? You don't want to get close to them.

On the other hand, you're burning with curiosity, wanting to know *why* the men climbed in. And why they're still there! They must be running out of air by now. You hurry over and try to lift the lids to rescue them. You can't believe it—the lids are stuck tight!

You peer into one of the open coffins. There's an opening at one end, big enough to crawl through. That must be what the two men did! There must be tunnels leading someplace from the coffins. You check and see that the other coffins have openings, too.

At that moment you're distracted by the witches' chanting:

Double, double, toil and trouble;  
Fire burn, and cauldron bubble.  
Fillet of a fenny snake  
In the cauldron boil and bake;  
Eye of newt and toe of frog,  
Wool of bat and tongue of dog,—

You decide that the line for Rocket to the Moon isn't that bad. In fact, people seem to be dropping out—the line is getting shorter. As you and Walt approach the amazingly high cylindrical tower you see a sign:

WARNING! THIS RIDE MAY HAVE ADVERSE  
EFFECTS ON YOUR HEALTH. TURN BACK IF YOU  
HAVE ANY DOUBTS.

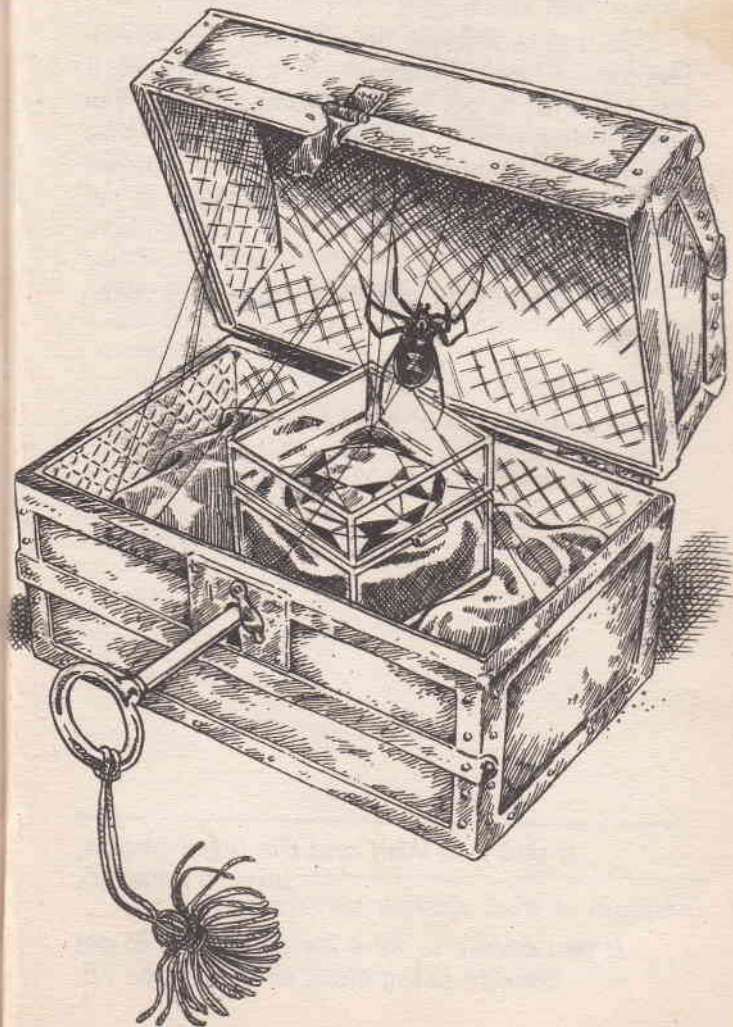
PROCEED AT YOUR OWN RISK!

Getting closer, you see even more people dropping out, including some who have almost reached the entrance. Then you see why. Officials are carrying two young men out from the tower.

You insert the key in the lock. It fits. You turn it. The latch springs open. You lift the lid and look down at a spider perched on a small glass box. Inside the box is an enormous emerald, which even in this dim light sends out quivering rays of brilliant green light.

The spider's abdomen is almost completely round and about a half inch across. Its body is glossy black except for a bright red hourglass-shaped marking on its lower abdomen. It doesn't look like any house spider you've ever seen, but you're pretty sure you've seen its picture in a book. If you're not mistaken, it's a black widow, one of the most poisonous spiders in the world!

The spider, aroused by your opening the chest, is holding its head up—you're sure it's aware of you. You'd like to get that emerald but you don't dare reach past the insect.



---

*Turn to page 90.*



"Look, Walt," you say. "I'm glad you think it's fun doing all the things ghosts do, but I want to be *me* again! I want to be a real person, made of real flesh and bones!"

Walt drapes a foggy arm around your cloud-like form. "Look, I understand how you feel. It takes a while to get used to being a ghost—I'm still adjusting myself. But hey, you'll learn to love it. A ghost is free in a way a living person never is. Besides," he says softly, "you've got to get used to it. Come on, I'll show you how we haunt people!"

You hesitate, your ghostly form still shrinking in despair.

---

*If you join Walt and the other ghosts,  
turn to page 16.*

*If you decide to look for some way to get  
back to being alive, turn to page 75.*

You get in line and then wait while the group ahead of you rides. After they get off, you're first in line. You climb into a car, and the attendant sends it swinging up about twenty feet in the air while the next car comes down to the loading platform. Glancing around, you're startled to see the clown! He cuts through the line and starts talking to the attendant. Then he says something to the people who were waiting in line behind you. To your amazement, they all start leaving. A moment later the attendant closes the gate. Suddenly you see that you'll be the only one riding! It gives you a creepy feeling. Why just you? You want to get down, but you're twenty feet up in the air!

You have an urge to scream at them to let you off. But you don't want to make a fool of yourself.

---

*If you remain silent, turn to page 88.*

*If you scream out, turn to page 111.*

"Maybe it's someone who got too close to the golden key," you say.

"Joker," Walt says, returning your earlier shove. You bump into a woman and her daughter in front of you.

"Sorry," you tell them. The daughter gives you a dirty look. You could give her a dirty look back, but instead you flash a big smile. She giggles, but not for long. A deep voice startles you both.

"Welcome to the castle of the cruel Knight Lawless." A robust old man has suddenly appeared before you. He's wearing high boots, white silk pants, and a blue vest with gold trim. His peaked cap is adorned with a white plume.

"Thank you," you say.

"Don't *thank* me," he says loudly, so that the people around you can hear. "When Knight Lawless was exiled here, he filled the castle with so many perils and horrors that even the king's soldiers were afraid to go inside." He bends over a bit. In a lower voice, he adds, "Just between you and me, it is dangerous in there. You'd be wise to go back."

Walt snickers. "Get out of here," he says. You wonder if he'll be so cocky when the two of you get inside.

A moment later, you hear a loud squeaking, cranking sound. The drawbridge is going up behind you. They're probably raising it to prevent too many people from being in the castle at one time. Still, it makes you feel trapped.





You go through the door on the right. It shuts behind you. A light comes on. You're in a tiny room with one other door. Hanging on a hook in front of you is the golden key! You've found it!

You pull the key off the hook—it's quite heavy and almost as big as your hand. You throw open the door ahead of you, hoping it's the way out, but find only a passageway with yet another door at the end of it.

As you walk toward this door you notice an alcove to one side. In the middle of the alcove is a tarnished silver chest about two feet long and a foot high. There's a lock on it. You hold the golden key next to the keyhole. It looks as if it would fit.

You wonder whether to try to unlock the chest. It seems like a natural thing to do, but on Fright Night in Daredevil Park, you can't be sure of anything!

---

*If you try to unlock the chest,  
turn to page 100.*

*If you pocket the key and move on,  
turn to page 66.*

A gust of wind strikes. The back of the coaster quivers and sways. Passengers start screaming again.

"Don't anyone move!" someone cries.

"Wouldn't take much to shake us completely loose," the guy next to you says.

A few moments later an attendant at the tunnel opening calls down to you: "Sit tight. We've turned the power off. We have to get a crane."

You lean forward and try to see above the coaster. It's held only by a single steel arm that's connected to the rail. The arm is bent and cracked from the strain. It could give way anytime!

Another gust of wind sets the rear of the coaster vibrating.

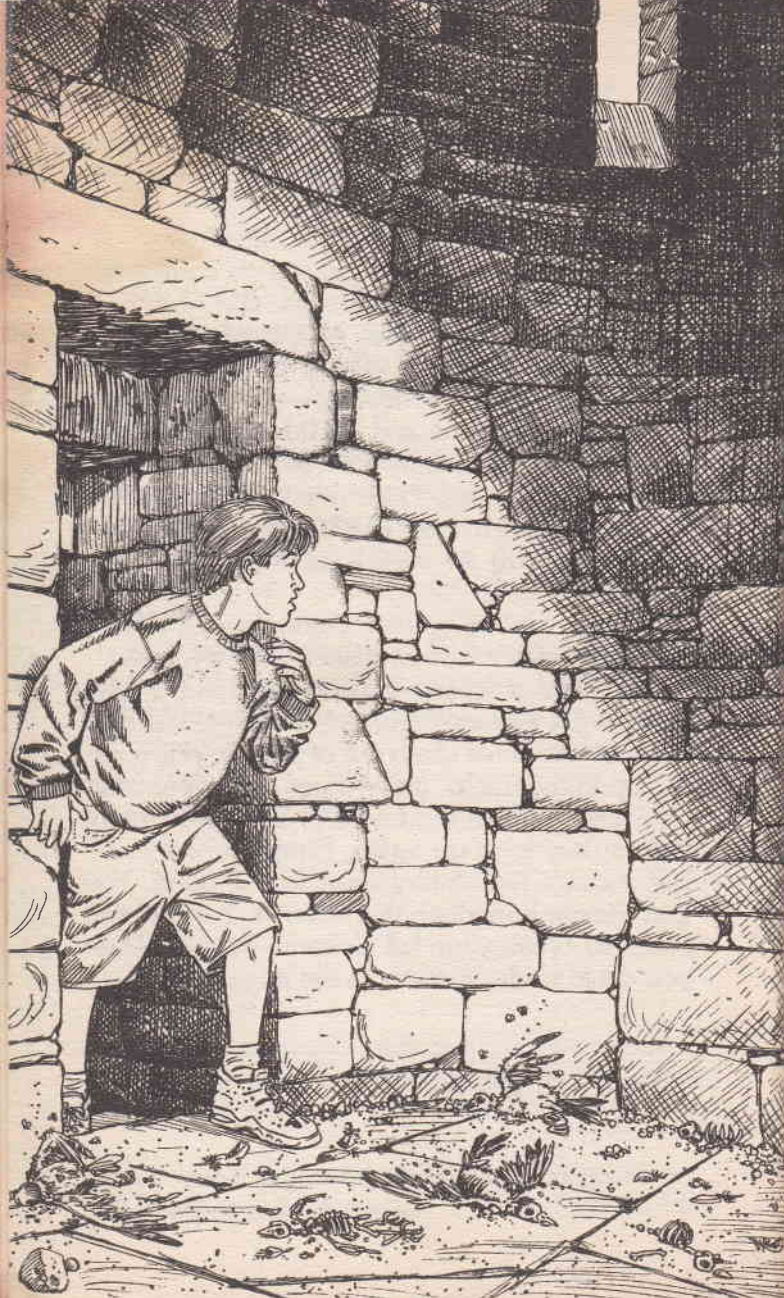
The guy next to you is looking down. His face has a greenish cast that makes you turn away.

You have a feeling it will take them a long time to get a crane. Studying the situation, you see that you could climb out of the car, pull yourself up to the tracks, and—if you were very careful—shimmy down the tracks to the lowest point before they loop up again. From there it looks like about a twelve-foot drop to the pond. You don't know how deep the water is, but it would certainly break your fall to some degree. Then you could wade or swim to the edge.

---

*If you decide to wait to be rescued,  
turn to page 22.*

*If you decide to try to get down to the  
ground, turn to page 96.*



You push through the door to the tower and find more stairs going up to yet another level. That surprises you—the tower didn't look that high from the outside.

At the top of the stairs you find a tiny, round room. It's only about eight feet across, but the cone-shaped roof soars at least twenty feet over your head. A narrow opening in the wall serves for a window, but it's far too high for you to reach. The floor, like the walls and ceiling, is made of large cut stones. The room is completely bare except for more carcasses of long-dead pigeons.

In a panic you rush back down the stairs and try the revolving door. "Please open," you murmur, and push with all your might.

It doesn't budge. The sign was right. There is no exit.

You go back to the little room at the top and stare at the thin slit of sky visible high over your head. How could they do this to you? They should have locked the door to the tower, not just put up a sign!

Maybe others will come up here. Maybe not. You scream for help and keep screaming until finally you give up, certain that no one can hear you through the thick stone walls.

Frightened as you are, you still feel sure you'll be rescued sometime. Walt will tell people where you went if he gets out all right himself, and of course he'll get out. The Minotaur can't be real. It's scary, but there's no need to worry.



The sign says DEAD END— GO BACK. Beyond it, the tunnel goes around a curve.

You're about to suggest turning back when Walt ducks under the rope. He keeps moving.

"Hey, wait a minute!" you call.

"No way!" he yells over his shoulder. "That sign is there because we're getting too close to the golden key. I'm sure of it!" He disappears around the curve. A second later he calls, "C'mon, there's still enough light to see!"

Walt is getting carried away, you think. But you don't want to stand there by yourself. You follow him to see what's around the curve. Then you hear a splash and a cry for help. *Walt's in trouble!*

You round the curve and grope your way forward through the near darkness, then stop short. There's another rope across the passageway, but it's gone slack and is only ankle high—Walt must have tripped over it. And beyond it is a ledge overhanging a deep ditch filled with fast-flowing water.

"Walt, where are you?"

"Here!" he shouts. "I'm trying to keep from going through this pipe!"

Your eyes are getting used to the dark—you can see what's happened. The water in the moat ends up going through this ditch and then funnels into a huge pipe about three feet across. There's a grating across the mouth of the pipe, and the current has carried Walt up against it.

The sides of the ditch are too steep to climb.

"Let me down! Help! Police!" you scream. "Help!"

The attendant is nowhere to be seen. The clown has taken the controls! He is about to throw the switch to start the ride, but a man runs up to him, shouting. It's Uncle Jay!

"Let that kid down!" he screams. "Now!"

The clown takes a quick look around and then suddenly vaults over the gate and disappears into the crowd. A second later you see two policemen weaving their way toward you. Before they arrive, another attendant comes over and brings your car back down to the platform. You feel a tremendous sense of relief as you disembark.

By now the policemen have arrived, including the one you talked to before. With them is the attendant who was running the ride before the clown came along.

"What was the problem?" Uncle Jay asks you. His face is red with embarrassment. He doesn't understand why you made such a scene.

"This kid had good reason to be scared," one of the officers says. "The attendant who usually runs this ride told me the clown paid him fifty dollars to let him take over for a while." He puts an arm on your shoulder. "You'll have police protection until this case is solved."

You look back and see him lying on the platform. An attendant is kneeling beside him. No one gets on as the next two cars go by. Then you stop watching as your car starts swinging dizzily, throwing you from side to side. By the time you look again, your view is blocked by the gondolas coming after you.

From your vantage point, thirty feet in the air, you have a good view of the park. You're passing right over the Whirlaway. It's just starting up, and the cars are all swinging around the center pole. They're moving fairly fast, but all in all, it looks like the least scary ride in the park.

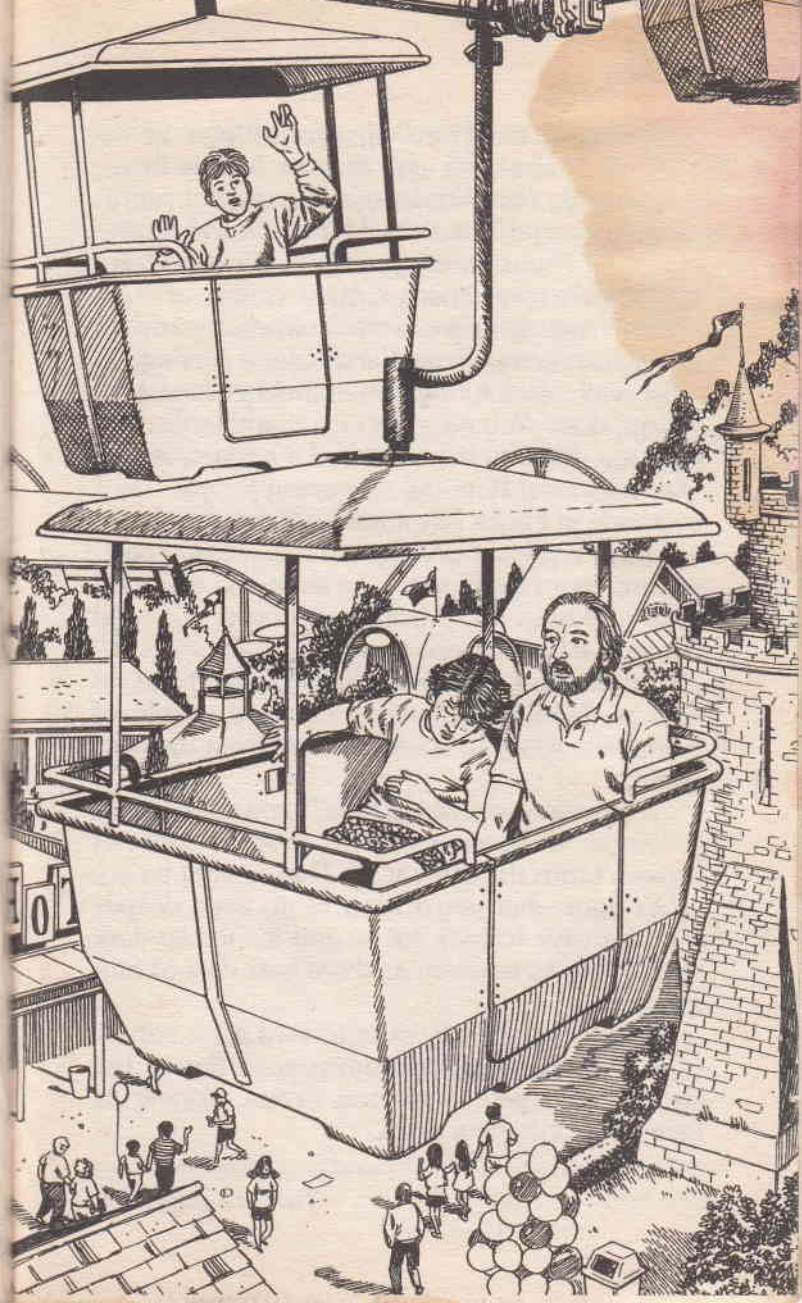
Several empty gondolas pass you returning from the Trip to Infinity, then one with two people in it: a man staring straight ahead, his face frozen as if carved in stone, and a child slumped over beside him. Her face is so pale you wonder if she's dead. Suddenly you realize it's Uncle Jay and Kyra! You wave and yell, but their gondola has already passed.

What happened? You won't know until you get back.

Again your gondola begins to swing. The cable creaks and groans. Walt may be hurt, something's wrong with Kyra, and Uncle Jay seems paralyzed with fear. You wonder what will happen to you!

Looking ahead, you can see only a part of the track for the Trip to Infinity, a stretch of tight loops and turns before it goes into a tunnel in the cliff.

*Turn to page 94.*





You go to the Hot Dogs from Outer Space Café, but there's no sign of your friends there. You stop by the Whirlaway. But they're not in line or in any of the cars. *Maybe they're in the House of Nightmares*, you think. It's close by—you might as well check it out.

After waiting in line a few minutes, you pass through an entrance gate and enter a curving, almost pitch-black tunnel. The tunnel ends at a revolving door. You pass through it and in the dim light see that you have entered a large cave. It's filled with bats! Bats and screaming people—as if everyone at Fright Night has been trapped here!

The bats dive at people and then swoop past, missing them by inches. Like everyone else, you duck and twist away from the attacks. It's total panic, total confusion.

You look for Kyra and Walt but don't see either of them. You huddle next to a couple of teenagers, ready to shield yourself from the next attack.

"Is there any way out of here?" you ask one kid.

"Nope," he answers. "The door we came in by won't turn the other way. There might be another door—but you'd have to go even deeper into the cave to look for it, and it's totally dark there." He turns away as three bats dive at him at once.

You work your way over toward a far corner of the cavern, hunching down each time a bat swoops near you. Then one strikes, digging its little fangs into your neck.

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Turn to page 76.

You go through the middle door and enter a tunnel that immediately forks. You try going right but soon find yourself back at the beginning. The fork isn't a fork at all but just two ends of a loop.

You return to the chamber of the witches. They are still there, gathered around their steaming cauldron. Seeing you, they let out wicked, cackling laughs.

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*If you go through the door on the left,  
turn to page 15.*

*If you go through the door on the right,  
turn to page 106.*



"You had a close call, kid," he says. "You were almost electrocuted by that faulty panel. We had to give your heart a jolt and do CPR, but your pulse is back to normal now. I think you're going to be okay."

You close your eyes for a second. Your chest hurts where they pounded it, and your hand hurts where the electricity burned it. But you're alive!

Then you think of Walt, still in the Realm of Ghosts, if he really is a ghost. But maybe it was just some sort of dream you had. A near-death experience.

Well, if Walt is a ghost, at least he seemed to be enjoying it. You hope he'll be happy. You'll miss him. But you also hope you won't join him for a long, long time.

**The End**



You struggle to your feet and start toward the ride's exit. The horn is sounding again, so loudly that you hold your ears. Compressed gas is released. Fog flows up around you. You stumble forward, but you can't see. You turn around, trying to get your bearings. The pressure is hurting your ears. There's a shrieking noise overhead—the space capsule is coming down.

On you!

### **The End**

### **ABOUT THE AUTHOR**

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**EDWARD PACKARD** is a graduate of Princeton University and Columbia Law School. He developed the unique storytelling approach used in the Choose Your Own Adventure series while thinking up stories for his children, Caroline, Andrea, and Wells.

### **ABOUT THE ILLUSTRATOR**

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**FRANK BOLLE** studied at Pratt Institute. He has worked as an illustrator for many national magazines and now creates and draws cartoons for magazines as well. He has also worked in advertising and children's educational materials and has drawn comic strips, including *Annie*. He has illustrated many books in the Choose Your Own Adventure series, including *Master of Kung Fu*, *Return of the Ninja*, *Through the Black Hole*, *The Worst Day of Your Life*, *Master of Tae Kwon Do*, *Hijacked!*, *Master of Karate*, *Invaders from Within*, *The Lost Ninja*, *Daredevil Park*, *Kidnapped!*, *Master of Martial Arts*, *Master of Judo*, and *Last Run*. A native of Brooklyn Heights, New York, Mr. Bolle now lives and works in Westport, Connecticut.

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